

MERTON MUSIC

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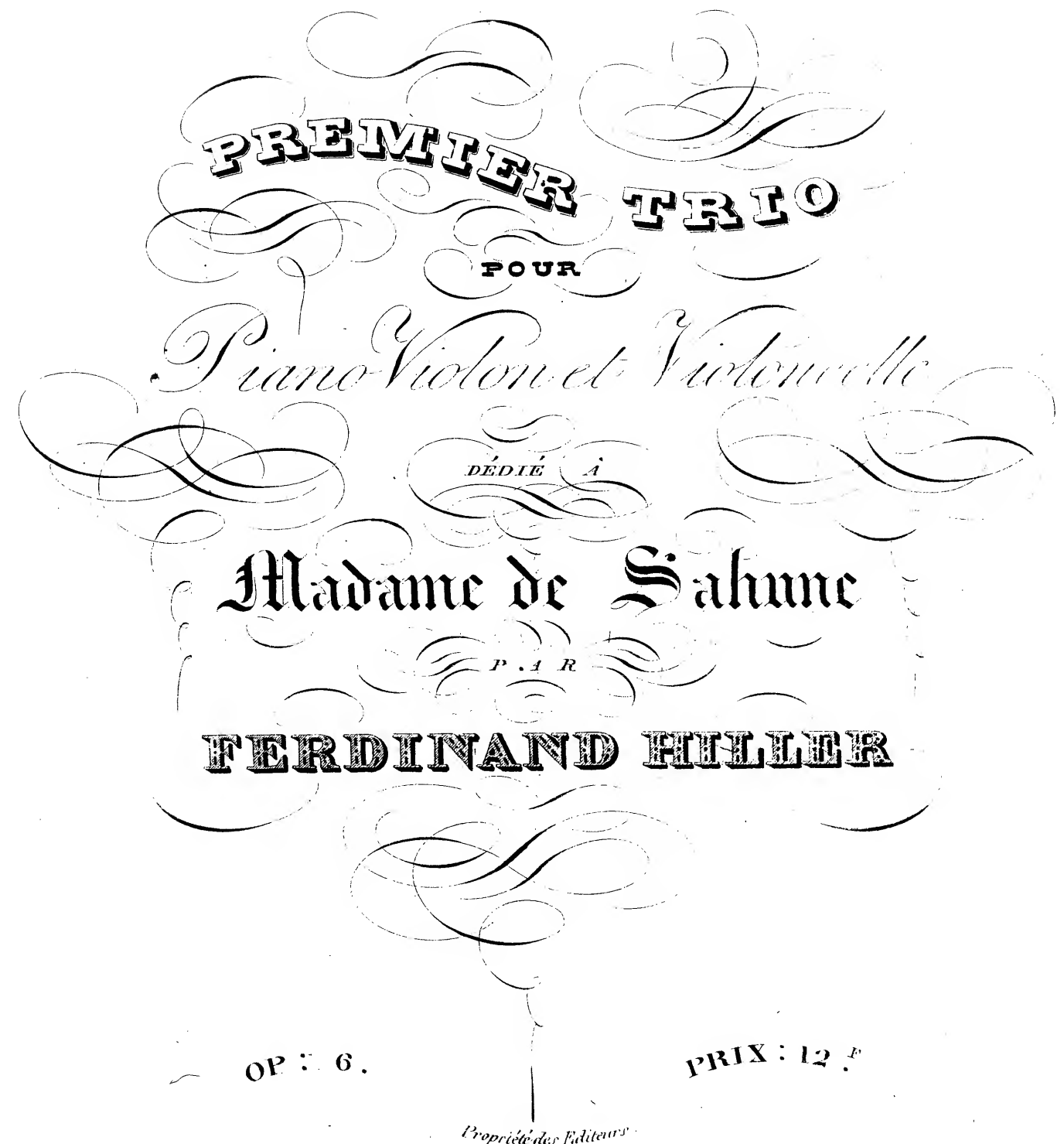
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PARIS, Chez Maurice SCHLESINGER, Ed. de Musique, Ed. des Œuvres de Mozart, Rossini, Hummel, Beethoven, &c.
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BONN, Chez SIMROCK.

M.S. 1214.

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Phone/Fax: 020 8540 2708

e-mail: mertonmusic@argonet.co.uk

No. 3902

All.^o con fuoco.

PIANO.

M. S. 1214

60

M. S. 1214

170

180

190

200

210

220

ff

dolce

M. S. 1214.

220

230

240

250

260

270

loco

leggero

8^a

70

80

100

110

cres - cen - do

M. S. 1214.

120

8^a

loco

decrec

cres

cen

do

140

150

160

1^{ma} volta. 2^{da} volta.

mf

120

ff

140

150

160

loco

cres

decrec

f

60

8^a

10

80

100

dim.

110

M.S. 1214

110

loco

8^a

loco

120

130

140

150

160

170

180

190

cres

cen

do

8^a

200

M.S. 1214

8^a ~~~~~ 210 loco

espressivo

210

8^a ~~~~~ 230 loco

240

8^a ~~~~~

250

loco

260

20

30

ff

dim:

dolce

40

50

70

loco

dim.

Poco vivace. Met: ♩ = 104.

Rondeau.

10

M.S. 1214.

ff

p

cres

ten

do

p

8^a

loco

300

8^a

loco

310

M.S. 1214.

M.S. 1214.

M.S. 1214.

12

Adagio assai. Metr: ♩ = 80

8^{va}

ped: *f* *pp* *f* *pp* *f* *pp*

cres *espress vo* *f*

10

20

p *f* *p* *ff*

8^{va}

ped: *f* *pp*

30

f *pp* *f* *pp* *f* *pp* *cres*

10

20

30

40

50

60

70

2

2

Handwritten musical score for page 10, measures 90 through 160. The score is written for piano (p) and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat). The tempo is marked with a number 90 at the beginning of the first system. The score is divided into systems of two staves each. The measures are numbered 90, 100, 110, 120, 130, 140, 150, and 160. The notation includes various note values, rests, and dynamic markings.

M.S. 1214.

Handwritten musical score for page 11, measures 170 through 240. The score continues the piece from page 10, maintaining the same key signature and tempo. The notation is dense, with many sixteenth and thirty-second notes. The measures are numbered 170, 180, 190, 200, 210, 220, 230, and 240. The score is divided into systems of two staves each. The notation includes various note values, rests, and dynamic markings.

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HILLER op. 6. Premier Trio.

VIOLON.

1

Allegro
con fuoco.

Metr: ♩ = 160

ff

p

f

p

dolce

40

60

70

80

90

100

110

120

130

140

150

160

170

180

190

dolce

cres - cen - do

1ma Volta. 2da Volta.

M.S. 1214.

VIOLON.

Violon musical score, measures 1-370. The score is written for a single violin (Violon) in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is divided into systems of two staves each. The first system (measures 1-10) includes a first ending bracket. The second system (measures 11-20) includes a second ending bracket. The third system (measures 21-30) includes a third ending bracket. The fourth system (measures 31-40) includes a fourth ending bracket. The fifth system (measures 41-50) includes a fifth ending bracket. The sixth system (measures 51-60) includes a sixth ending bracket. The seventh system (measures 61-70) includes a seventh ending bracket. The eighth system (measures 71-80) includes an eighth ending bracket. The ninth system (measures 81-90) includes a ninth ending bracket. The tenth system (measures 91-100) includes a tenth ending bracket. The eleventh system (measures 101-110) includes an eleventh ending bracket. The twelfth system (measures 111-120) includes a twelfth ending bracket. The thirteenth system (measures 121-130) includes a thirteenth ending bracket. The fourteenth system (measures 131-140) includes a fourteenth ending bracket. The fifteenth system (measures 141-150) includes a fifteenth ending bracket. The sixteenth system (measures 151-160) includes a sixteenth ending bracket. The seventeenth system (measures 161-170) includes a seventeenth ending bracket. The eighteenth system (measures 171-180) includes an eighteenth ending bracket. The nineteenth system (measures 181-190) includes a nineteenth ending bracket. The twentieth system (measures 191-200) includes a twentieth ending bracket. The twenty-first system (measures 201-210) includes a twenty-first ending bracket. The twenty-second system (measures 211-220) includes a twenty-second ending bracket. The twenty-third system (measures 221-230) includes a twenty-third ending bracket. The twenty-fourth system (measures 231-240) includes a twenty-fourth ending bracket. The twenty-fifth system (measures 241-250) includes a twenty-fifth ending bracket. The twenty-sixth system (measures 251-260) includes a twenty-sixth ending bracket. The twenty-seventh system (measures 261-270) includes a twenty-seventh ending bracket. The twenty-eighth system (measures 271-280) includes a twenty-eighth ending bracket. The twenty-ninth system (measures 281-290) includes a twenty-ninth ending bracket. The thirtieth system (measures 291-300) includes a thirtieth ending bracket. The thirty-first system (measures 301-310) includes a thirty-first ending bracket. The thirty-second system (measures 311-320) includes a thirty-second ending bracket. The thirty-third system (measures 321-330) includes a thirty-third ending bracket. The thirty-fourth system (measures 331-340) includes a thirty-fourth ending bracket. The thirty-fifth system (measures 341-350) includes a thirty-fifth ending bracket. The thirty-sixth system (measures 351-360) includes a thirty-sixth ending bracket. The thirty-seventh system (measures 361-370) includes a thirty-seventh ending bracket. The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), *cres* (crescendo), and *decres* (decrescendo). The score also includes various musical symbols such as notes, rests, accidentals, and articulation marks.

Capriccioso molto vivace Metr. $\text{♩} = 104$

2
f

8 21
ff

40
p

50
espressivo

60
cres

71
pizz.

81
pizz.

92
Piano.

176
Viol.

180
p

8 196
p

200
p

210
p

220
p

232
p

4 240
p

250
p

Adagio assai. Metr. $\text{♩} = 80$

7
cres

1
p

2 21
ff

31
p

3
dol

40
p

3
p

50
pp

60 7
p

70 *p*

ff *p* *dolce*

80 *p*

Poco vivace. Metr: ♩ = 104

Rondeau. 7 *p*

3 21 *f*

4 42 *p*

50 *ff*

60 *f* *ff* *p*

1 1 80 *p* *dim:*

90 *p* *dim:*

100 *mf* *p*

120 *p* *dim:*

130 *p* *dim:*

140 *p* *dim:*

150 *p* *dim:*

160 *p* *dim:*

170 *p* *dim:*

180 *p* *dim:*

190 *p* *dim:*

200 *p* *dim:*

210 *p* *dim:*

220 *p* *dim:*

230 *p* *dim:*

240 *p* *dim:*

250 *p* *dim:*

260 *p* *dim:*

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1

Allegro
con fuoco.

Metr: ♩ = 160

ff

f

p

30

40

50

60

70

80

90

100

110

120

130

140

150

160

170

180

190

dolce

cres

cen - do

1.^{ma} volta. 2.^{da} volta.

dolce

cres

cen

M.S. 1214.

VIOLONCELLE

Violoncelle musical score, measures 170-370. The score is written for a single instrument in a single system. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, and 370 are indicated above the staff. Dynamic markings include *p*, *ff*, and *cres*. The score ends with a double bar line at measure 370.

Capriccioso molto vivace. Metr: $\text{♩} = 104$

Violoncelle musical score, measures 370-414. The score is written for a single instrument in a single system. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 370, 380, 390, 400, and 414 are indicated above the staff. Dynamic markings include *p*. The score ends with a double bar line at measure 414.

VIOLONCELLE.

5

espressivo cres decrec arco

pizz.

Adagio assai. Metr: ♩ = 80

cres dolce

40

piz:

50

60

70

80

90

100

110

120

130

Poco vivace. Met: 104.

Rondeau.

ff C A

ff e sempre staccato e *ff*

This page of musical notation is for a piano piece, featuring a single bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The piece begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The notation is written in a single system, with measures numbered 1 through 24. The piece concludes with a double bar line and a final cadence. The notation is written in a single system, with measures numbered 1 through 24. The piece concludes with a double bar line and a final cadence.

Ferdinand von Hiller (1811-1885) was a German composer, conductor and pianist from a wealthy Jewish family in Frankfort. He performed a Mozart concerto at 10 and composed his first piece at 12. At 14 he went to Weimar and studied with Hummel who in 1827 took him to Vienna where his first string quartet was published and where he saw Beethoven on his death bed. From 1828 to 1835 he was in Paris where he devoted himself to composition and concertising, giving recitals with Fétis and Baillot and becoming intimately acquainted with many musical celebrities. He returned in 1836 to Frankfort where he later taught Max Bruch.

Schumann says of this Op.6 trio in his *Gesammelte Schriften* "It seems to me to have been written in a happy mood and with great pleasure and freshness, so much so that we can regard the oddity and unripeness that has crept in amid the haste of composition with exceptional indulgence."



OP. 6.

PRIX : 12 f.

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